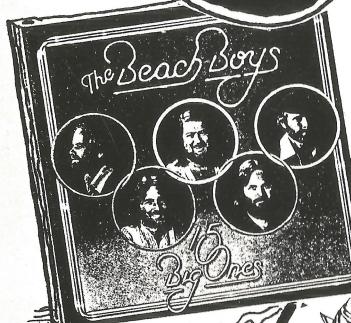


# Beach Boys Song 82



82

HOLLAND

December 1990

**BEACH BOYS STOMP - DEC '90**

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band, at this point, have the patience level of a child, and can only get through a single." When the self-appointed Beach Boys' cheerleader-in-chief starts saying such things it's wise to take note.

The possibility, then, is that 1991 could very well not only be another half-baked celebration (a la 1981) but also the last time around for the Boys of Summer, at least as we know them. For at least two members, the Beach Boys are little more than a hobby these days and generally the impression is of a band going through the motions because they know no other way. The com'ng twelve months will tell...

So much for the band: what of Brian? As ever, a much-vexed and nigh-impossible question. Such advance intelligence of his new album as there is is still disturbingly equivocal, whilst events unfolding as I type could well render any theorising about said album totally pointless. The only certainty is uncertainty, a platitude which is nevertheless true.



So, here we stand, on the threshold of the Beach Boys' 30th anniversary year... and as usual, prospects are something less than crystal clear. A UK summer visit is a rapidly hardening certainty.. yet of the proposed new album, or indeed any band recording at all, there is no word. Brian's new album is tentatively set for late spring... yet events may overtake and postpone it indefinitely. In short, and without being overly cynical, business as usual in Southern California.

Whilst we've all (quite rightly) been turning handsprings with each new instalment of the Capitol CD reissue programme, the justly deserved plaudits heaped by all and sundry upon the series has very effectively disguised the plain fact that, having dispersed in '89 the chart momentum generated by "Kokomo", the band have once more reverted to coasting, with one eye on the reissues and the other firmly on the upcoming anniversary. Bruce may think that "there is some greatness in front of us... we still have room to do some great stuff", but the evidence to date tends to contradict some pronouncements. Far more valid - ominously so, perhaps - may be Bruce's observation that "the

Happy birthday to Carl, 44 on the 21st, not forgetting a nod and a smile for Dennis on the 4th and the 28th... and finally, to all our subscribers and readers (not always the same thing!), from Mike, Roy, Chris, Pip, Trevor, Nick, Andrew and myself, Merry Christmas and the happiest of New Years.

#### ANDREW G DOE

Back issues available: 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, 74, 76, 77, 78, 79, 80, 81. £1.50 per copy, overseas add 50p per copy.

#### C D R E V I E W S

##### SUNFLOWER - Caribou/Epic Associated - ZK 46950. US import.

This is the one a lot of people have been waiting for, a favourite album with many Beach Boys fans including myself. The initial disappointment of no bonus tracks or informative booklet, (even the centre spread photos are missing, a shame) is more than compensated by the sheer quality of the songs, the singing and the music contained within. The previous album 20/20 showed the democratic approach with all members involved in writing and production (except Mike).

This was a very rich period material-wise for the group, which makes it even more of a shame bonus cuts weren't included ("Loop De Loop", "Lady" and "I Just Got My Pay" immediately spring to mind). SUNFLOWER was Dennis's peak as a singer with the group and he cannot be faulted on the opener "Slip On Through" and the magnificent "Forever" (Dennis's best ever?). Carl only gets one co-writing credit (with Brian & Alan) on the totally wonderful "Our Sweet Love" which grows in stature each year with me and is just about as good a record as anyone could make; I love it. Brian's "This Whole World" is also a stunner and "Cool Cool Water" is such a gas. No filler on SUNFLOWER. Buy it, every home should have one. Sound quality 8 out of 10 with some tape hiss apparent on the intro to "Forever". Originally released in 1970 it reached No. 151 in the US album charts.

##### SURF'S UP - Caribou/Epic Associated - ZK 46951. US import.

When I first heard the SURF'S UP album in 1971 I liked it even better than SUNFLOWER but it did not wear as well and I later reverted my opinion. It is still a great album, however, and if SUNFLOWER was a peak for Dennis then SURF'S UP was Carl's finest moments with "Long Promised Road" and "Feel Flows". It's a crime they have been discarded and forgotten from the live shows as they sound as great today as ever.

Bruce's best "Disney Girls (1957)" maintains the very high standard and while the ecological message in "Don't Go Near The Water" remains reasonably relevant today, the sociological change of lyrics from "Riot In Cell Block No. 9" to "Student Demonstration Time" is the one blemish on an almost perfect album. Another minus is the lack of any Dennis Wilson songs. Alan's songs still sound OK, without being classics, but there are two to finish the album and both from Brian. The amazing "Till I Die" and of course "Surf's Up" which is possibly the greatest record ever made and should be heard more than it is.

I never could get used to the fact that Jack Rieley sang lead on "A Day In The Life Of A Tree" but I guess it has its historical place and I love the tag. This time the booklet does have the lyrics but once again the photos are missing. Sound quality: 9 out of 10 with no tape hiss apparent. SURF'S UP originally reached no. 29 in the Billboard LP chart.

HOLLAND - Caribou/Epic Associated - ZK 46952. US import.

With CARL AND THE PASSIONS - SO TOUGH not yet available on CD, it's on to the fourth album of the seventies, HOLLAND, originally issued in 1973. The second LP to include Blondie Chaplin and Rikki Fataar and their one song "Leaving This Town" is much better than the two songs they had on SO TOUGH. Blondie's lead on "Sail On Sailor" is probably his main claim to fame as a Beach Boy.

Dennis gets two composing credits though this time without taking any lead vocals. "Only With You" with lyrics by Mike and sung by Carl is gorgeous and "Steamboat", which sounds better than I ever remember it, is co-written with Jack Rieley and sung by Carl, two terrific tracks. Carl's main effort is "Trader" which seems to have lost its 'The' (in the booklet anyway). Also co-written with Jack Rieley, this is my favourite Carl Wilson song of all time - listening to "The Trader" is a wonderous way to spend five minutes of your life.

Mike and Al's three-part "California Saga" is also worthy of re-appraisal and the ten minute suite is highly enjoyable; seventeen years on it's both atmospheric and creative.

Brian and Mike's other contribution "Funky Pretty" (it's neither) was never one of my favourites and remains so. The "Mount Vernon And Fairway" fairy tale is included and it's great to hear it crackle-free after all these years with its tantalising snippets of Brian Wilson music. Again a shame there are no bonus tracks - "We Got Love" could easily have been added to the lineup. Lyrics are included in the booklet with "Sail On Sailor's" still missing, as is Van Dyke Parks's credit. Original back sleeve photos are also missing but sound quality is 10 out of 10; I can't fault this at all. HOLLAND made it to No. 36 on US LP chart.

LISTEN TO THE AIR - Mike Love and Dean Torrence, featuring Mr Rock n' Roll Brian Beirne/DJ=Invitation - VICL 5004. Japanese import.

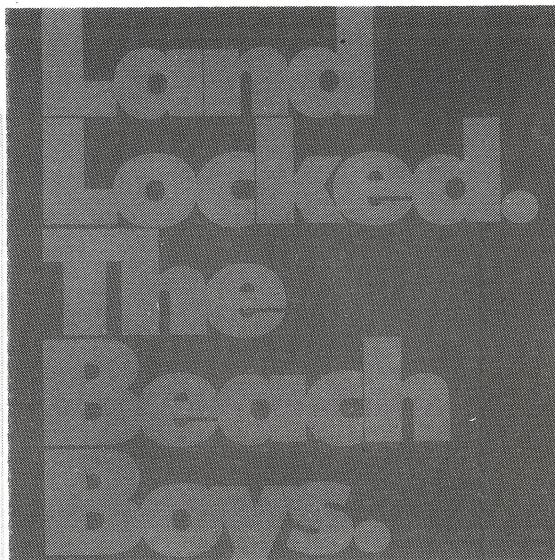
This was Mike Love's Radio Shack project in the early eighties which was a cassette-only release titled ROCK N' ROLL CITY. The idea was to record some sixties cover versions that were big hits and sell them in Radio Shack stores (Tandy over here). ROCK N' ROLL CITY was notable for an early version of "California Dreaming" by the Beach Boys, later re-mixed and partly re-recorded (Roger McGuinn) for inclusion on MADE IN USA. Contractual reasons omitted "California Dreaming" from any future issues of this material. On LISTEN TO THE AIR "California Dreaming" was replaced by a Mike & Dean version of "Alley Oop".

In the seventies there was a great series of albums that re-created radio shows from the fifties and sixties titled "Cruisin'. LISTEN TO THE AIR/AMERICAN FM tries to do the same with some degree of success with Brian Beirne doing the DJ chat between tracks. Whilst none of the cover versions are as good as the originals they are (if you like Mike & Dean) reasonably enjoyable in their own way, with Mike's "Sugar Shack" and Dean's "Baby Talk" probably the most successful. The Association ("Walk Away Renee"), Paul Revere And The Raiders ("96 Tears") and Bruce and Terry ("Sealed With A Kiss") wrongly credited to Mike Love, are also included.

Not an essential purchase, but an interesting one. Sound quality pretty good throughout.



DIGITALLY REMASTERED



RIDE THE WILD SURF • JAN & DEAN

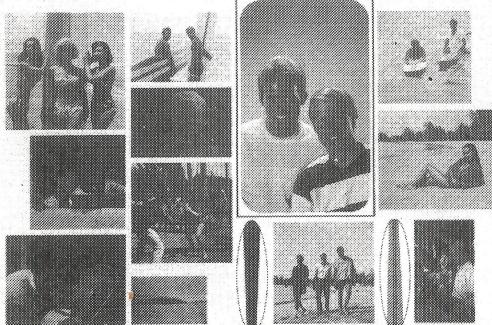
# JAN & DEAN

sing the original soundtrack recording of  
the title song from

# RIDE THE WILD SURF

A COLUMBIA PICTURES RELEASE  
SIDEWALK SURFIN' \* SKATEBOARDING (Part 1) \* TELL 'EM I'M SURFIN' \* WAIIMEA BAY  
THE SUBMARINE RACES \* A SURFER'S DREAM \* SURFIN' WILD \* THE RESTLESS SURFER  
SHE'S MY SUMMER GIRL \* WALK ON THE WET SIDE \* DOWN AT MALIBU BEACH

MONO



LISTEN TO THE AIR / AMERICAN FM  
ON BEACH SOUNDS  
MIKE LOVE & DEAN TORRENTICE



FEATURING  
"MR. ROCK & ROLL" BRIAN BEIRNE/DI  
PAUL REVERE & THE RAIDERS  
THE RIPCHORDS  
THE ASSOCIATION

LANDLOCKED - Beach Boys - 9009 2. Bootleg CD.

The original 1970 mix, Loop De Loop, Susie Cincinnati, San Miguel, H.E.L.P. Is On The Way, Take A Load Off Your Feet, Over The Waves, I Just Got My Pay, 'Til I Die, Good Time, Big Sur, Lady, When Girls Get Together, Lookin' At Tomorrow. Bonus Tracks: 'Til I Die, It's About Time, Radio Spots, Carl & The Passions - So Tough, Six Pack, Holland.

Since the wonderful SMILE CD came out (the second one) this has been the most eagerly awaited CD unofficial release, by me anyway. I think the best thing to do is to compare it to the vinyl version which came out a few years ago. "Loop De Loop", (hard to consider this unreleased as it's been around so long and is legendary amongst most Beach Boys fans) seems to have lost a few seconds from the intro (the engine winding up). It still sounds magnificent though. "Susie Cincinnati" reverts to the stereo version after the original 45 mono version appeared on the vinyl release. "San Miguel" through to "I Just Got My Pay" is the same as the LP. "Sound Of Free" and "Child Of Winter" on the vinyl are not included on the CD while the main track re-arrangement is moving the long alternate "Til I Die" to follow "I Just Got My Pay".

The LP's side two opener "Tears In The Morning" (alternate version) is not on the CD. "Good Time" through to "Lookin' At Tomorrow" is the same as the 12" version but "Big Sur", "Lady" and "When Girls Get Together" all have a point where the sound fades and falters albeit briefly which it doesn't on the LP. The bonus cuts are "'Til I Die" unfinished version and "It's About Time" drum track (both on LP) and the three radio spots (not on LP). No sleeve notes are included on the CD.

Differences aside, this really is a glorious album and it's hard to accept that some of these tracks have never been officially issued. "Loop De Loop", "H.E.L.P. Is On The way", "I Just Got My Pay" and "Big Sur" are just terrific and better than many things that were issued afterwards. Why, for example, do I enjoy hearing "When Girls Get Together" on LANDLOCKED but not particularly on KEEPIN' THE SUMMER ALIVE? "San Miguel" sounds great wherever I hear it. "Susie Cincinnati" and "Good Time" also sound much better in this context than they did on later official releases. One day hopefully this material will be issued together, but until then this will do nicely. Sound quality is pretty good throughout.

THE BEACH BOYS - IT'S ABOUT TIME - LIVE IN SWEDEN 1964 / NEW YORK 1971  
Scorpio 64-B-1410/1411 - Double CD Bootleg.

A strange combination of two concerts recorded seven years apart. From the Hit makers pop show in Sweden to the thoughtful progressive attempts of the early seventies. Both are pretty representative of the group during those periods with the '64 show similar to the number one BEACH BOYS CONCERT album. Songs here not on the '64 official release are "Surfer Girl", "Louie Louie", "Surfin' USA" and "Don't Worry Baby" plus an interview from Sweden. Most interesting from the '71 show are "Vegetables" and "Cool Cool Water", songs long departed from the group's live shows. Mike also reviews the new lyrics for "Student Demonstration Time" before going into the original 'Robins' "Riot In Cell Block No. 9". Time has shown that the lyrical change was not a good move.

Other songs not on the LIVE IN LONDON and 1973 IN CONCERT LPs but performed here are "Cottonfields", "OKie From Muskogee" and the then concert closer "It's About Time". Dennis Wilson was not present at this show, nor, of course, was Brian who was not playing live shows in those days.

It's an expensive purchase if you can find it but an enjoyable account of those live eras.

RIDE THE WILD SURF - Jan & Dean. LP C5560/CD C5CD562. Produced by Jan Berry.

Number three in the Jan & Dean re-issue series on C-Five Records again at mid price.

RIDE THE WILD SURF is just about Jan and Dean's best surfin' album originally released in 1964 it peaked at number 66 on the Billboard album chart.

This time Brian Wilson again gets four co-writing credits. First, on the title track, one of Jan and Dean's very best singles (reached No. 16). "She's My Summer Girl" to me she's number one, great fun. "Sidewalk Surfin'" the "Catch A Wave" re-write (No. 25), the best ever skateboard song? and "Surfin' Wild", a tune also used for a Coca Cola advert - another surf classic.

Other surfin' gems are "Tell 'Em I'm Surfin'" also recorded by the Fantastic Baggys, and "Waimea Bay" where I always wanted to go in the sixties when I was young enough to surf. "Down At Malibu Beach" which owes more than a little to Chuck Berry's "School days". There are two surf ballads, "The Restless Surfer" (Dean's spotlight) and "A Surfer's Dream" which is string laden but gives the album some variety. The inevitable fun track "The Submarine Races" closes the album. Two instrumental filler tracks (personal opinion) round off the album "Skateboarding - Part 1" and "Walk On The Wet Side", though this is not a criticism as the Beach Boys also did it many times. The RIDE THE WILD SURF album catches Jan and Dean at their peak and as surfin' LPs go it's a winner. Ignore the mono listing on here, it's wave breaking stereo.

MIKE GRANT

#### THE CAPITOL CD REISSUE PROGRAMME

##### AN OVERVIEW

Even if Capitol Records never make a cent from the Beach Boys' CD reissue programme there will still be broad smiles on Hollywood Boulevard, for the nature of the reissues have garnered an intangible almost as valuable as hard cash - prestige. Given the past history of Capitol/BB back catalogue exploitation, and the early CD compilations, a slipshod seemed not only possible but probable. The recruitment of one David Leaf to the team, followed by the announcement of bonus cuts gave rise to hopes of great things, but could twofers, and at a budget price, be anything less than a sonic compromise?

We were, of course, almost completely wrong. The sound - with a few, a very few exceptions - has been impeccable, the transfer from analogue to digital being smooth and painless. The packaging, and in particular the booklets, has been nothing less than a revelation, setting new standards for future reissues (standards that CBS have apparently shied clear of even attempting to emulate, it would seem).

If there has to be any criticism, it must be concerning the choice of some of the bonus tracks, or more specifically the archive material. Though admittedly this is something of an esoteric area for the casual fan... but surely room could have been found on the TODAY!/SUMMER DAYS CD for "Sherry, She Needs Me", with or without Brian's 1976 vocal. And given the singular nature of the PET SOUNDS issue, coupled with the proof provided by PARTY/STACK-O-TRACKS that stereo mixes of PET SOUNDS cuts are a possibility... could not some of the vacant space have been used for stereo mixes? The purists wouldn't have to listen to them...

These, however, are very minor points: overall, the programme has been a 99% success which, in these days of compromise, is much, much more than one could hope for. Congratulations Capitol... and take a richly deserved bow, David Leaf.

GRAYHAM CANE

## REVIEW

### The Best Of "Beach Boys Australia" - Volume One.

The first ever Beach Boys fanzine "Best Of" compilation? This sixty page special collates the most interesting articles from the first twenty issues. I've certainly enjoyed reading Beach Boys Australia since it's inception back in October 1985, and if you've never bothered subscribing to BBA, this is a good place to get a sample and start.

It's available from: Beach Boys Australia, PO Box 106, North Strathfield 2137, Australia. It's a limited edition and it costs \$10.00 including Airmail.

### MIKE GRANT

#### P R I V A T E C O N C E R T ?

As many of you will remember Mike and Roy have made an approach to the Beach Boys management requesting consideration to the playing of a private concert primarily for members and friends of Beach Boys STOMP.

Those who attended this year's Convention will know more than we can print here. However as this is written for STOMP 82 in late October, we have sent letters to the Beach Boys - Carl, Mike, Alan & Bruce. These should be delivered personally in early November.

Our thoughts at this time are that we should know where we are going by the end of November: all things considered we are all very optimistic about the project.

For your interest there follows the requested playlist. Our thanks to all of you who sent in your ideas. As I'm sure is printed elsewhere we hope this will tie in with the tour here next June.

Add Some Music / I Can Hear Music  
Do It Again  
Kiss Me Baby  
Long Promised Road  
Marcella  
California Callin'  
We're Together Again  
Baby Blue  
The Girl From New York City / Salt Lake City  
Then I Kissed Her  
Here Today  
You Still Believe In Me  
Wouldn't It Be Nice

Fun Fun Fun  
Honkin' Down The Highway  
Somewhere Near Japan  
California Saga  
The Trader  
Surf's Up  
All This Is That  
Feel Flows  
Where I Belong  
Feel Flows  
This Whole World / Wake The World  
Deidre / Tears In The Morning

Their Hearts Were Full Of Spring / Graduation Day  
God Only Knows  
Good Timin'



## **Gingle Bell Rock**

Mike Love      Dean Torrence



## **Jingle Bells**

Paul Revere & the Raiders

# Beach Boys' Wilson In Rare Performance

Cartoonist Garry Trudeau, Beach Boy Brian Wilson in AIDS benefit

By Barry Walters  
EXAMINER POP MUSIC CRITIC

I WONDER what Andy Lippincott would have thought of a party that occurred Tuesday night.

In a private home overlooking The City was ex-Beach Boy leader Brian Wilson singing for a few dozen people "California Girls" and "God Only Knows."

Sitting cross-legged on the floor in front of Wilson was Doonesbury cartoonist Garry Trudeau, who created Lippincott, a Beach Boys-loving character who died of AIDS and managed to make the epidemic real to millions of readers. Around him were friends and employees of the NAMES Project, the people behind the AIDS Memorial Quilt. Joining in were regulars of the Braunstein/Quay Gallery, where Trudeau's original drawings from the Lippincott series are being sold to benefit the Quilt.

This surreal scene followed the gallery's private opening early in the evening. Trudeau's drawings in the series were hung sequentially around a room, so one could follow the course of Lippincott from the discovery of his illness to his funeral. There were also two actual quilt panels created in memory of the character. One had been turned into a NAMES Project poster that went for sale, with or without Trudeau and Wilson's autograph. Paparazzi flitted around Trudeau, bulbs flashing.

"I had wanted to write about AIDS for a long time," confided the cartoonist. "But I was stymied. I didn't want to contribute to people's suffering by making light of a serious subject. Ultimately, I felt I had to bite the bullet and deal with it. But Andy's dead now and the epidemic shows no sign of slowing down. I need to figure out another way that will allow me to.

get back to the topic."

Wilson made his entrance with his therapist and companion Dr. Eugene Landy. A few fans spotted the musician and asked for autographs. He consented, but backed into a corner.

Following the inevitable photo opportunity (during which Wilson struck funny faces for the photographers), a small entourage made its way to the posh home of a member on the NAMES Project board. After dinner, Wilson sat at the piano and ace Bay Area bassist Rob Wasserman stood beside him as he launched into the familiar chords of "California Girls."

He sang loudly and intensely, investing the song with a troubled passion that had nothing to do with the lyrics. He would close his eyes tightly, or stare at the ceiling, as if the words of the song were printed there. When the tune ended, he acknowledged the applause with a hammy wave of hand.

This was followed by "Love and Mercy," an appropriate song from Wilson's endearing 1988 comeback LP, which Landy supervised and helped write. Wilson counted out an introduction to Wasserman, who followed the master songwriter's chords closely. The record's wall of sound was here rendered with the sensitivity of chamber music. Wilson's shout subsided as the song continued and his voice grew tender. By time he finished, the singer sounded like his former Beach Boy self.

"There's a dam bursting inside my soul," he sang during "Water Builds Up." His body was stiff, as if pulled tight by an emotional struggle raging inside. Wilson strained to please the people gathered around him, and his need to be loved was tangible. In this absurdly intimate setting without a stage or amplification, you could feel waves of emotion flow to and from the troubled man, an undisputed pop genius.

In "Make a Wish," Wilson sang about taking down walls, cleaning the environment, curing disease and making dreams real. Although the lyrics were trite, the emotion behind them was deeply moving in this setting. As Wilson sang, Lippincott looked down from the quilt panel that hung behind the singer. It was almost as if he was alive and actually there.

Wilson spoke briefly about "Pet Sounds," the Beach Boys' 1966 masterpiece LP that the Lippincott character finally got to hear on CD just before he died. "We were taking Phil Spector's message to the world," he explained in his introduction to the album's best-known song, "God Only Knows." He directed Wasserman to slow the tempo after the first verse and then sang tenderly, almost in awe of the song. Wilson improvised an abrupt ending, bowed and then left the room.

He came back and asked the audience if he could play 30 seconds of a song he recently began writing. Out came an old-fashioned boogie-woogie riff and the chant, "Rock, roll, rocking and a rolling." "That's it," he said and left again.

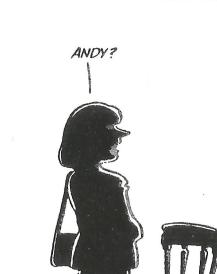
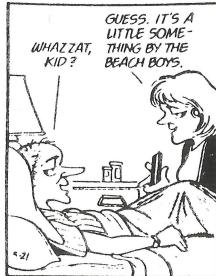
But he soon came back to Landy, who was beaming with pride. I took a deep breath and engaged my hero in conversation. "This is the smallest crowd I've ever played to," he explained. I asked him about songwriting and his face was lit with excitement. "It's just about me and the piano," he shrugged. He reached for the keyboard and started playing that boogie lick again, as if to explain what he could never express with words. It all seemed like an incredibly beautiful, bittersweet dream.

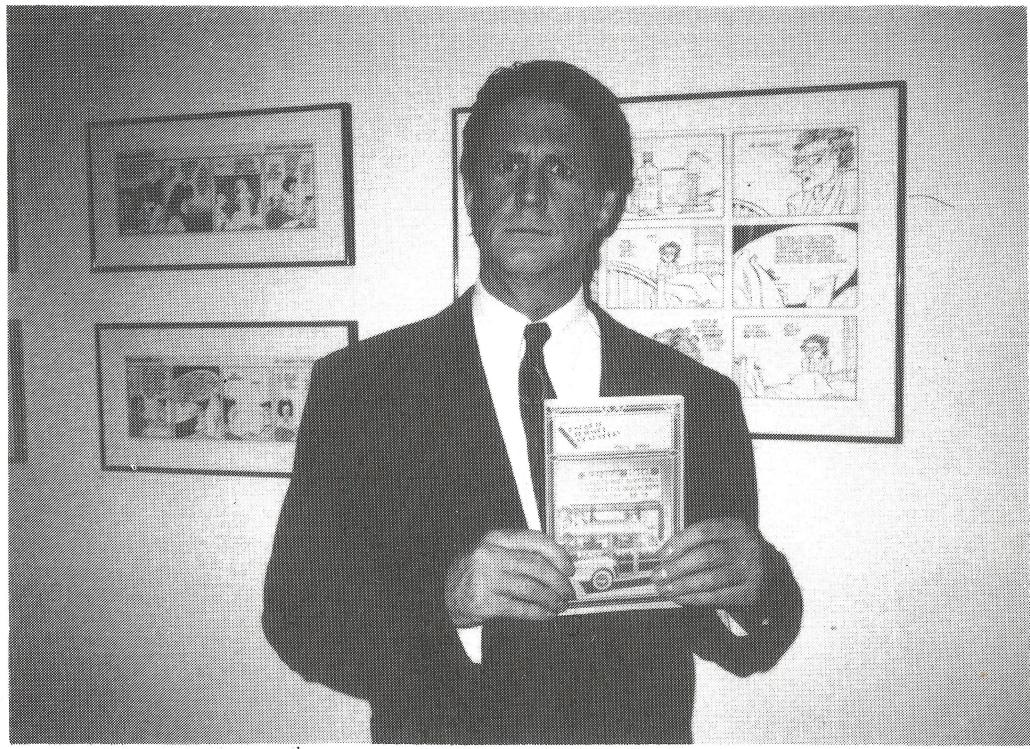
I think Lippincott would have enjoyed this party very, very much.



# Doonesbury

BY GARRY TRUDEAU





Alexandra Morgan and Eugène Landy. Photos by Les Chan.

# BRUCE JOHNSTON

## SUMMER DREAMING IN LONDON TOWN 2

In the concluding part of the interview, Bruce Johnston talks about his personal future plans, and casts an eye over the past.

**STOMP:** So, are you still writing plenty of songs?

**BRUCE:** Oh yeah, I'm making a solo album right now, but let me be real with you guys - there's no way in hell I care about making a solo album. I wanna make Beach Boys albums, that's all I wanna do, and if I'm not in the Beach Boys some day, I wanna be president of EMI... and write an Academy Award winning song... and raise my kids. My wife and I are going to have a child in February - that means I'll be 60 when he or she graduates from 6th grade!! But anyway, this solo album: there's a fellow like you guys, that loves my stuff, in Japan, and he runs a label called Pony Canyon. Huge label, owned by Fuji TV - I've never heard of it. So, I thought that, in the interests of the beach Boys, I'd make a solo album - which would also be in my interests - and I'd take the budget and buy some great recording equipment, just so we had more things to fool around with, because we record now at each other's houses, little bits and pieces, and assemble them later. So... either I'm gonna make a really awful solo album or - because there's no thought as to radio formats - it might come out great. There won't be a middle: you'll either hate it or love it, but I don't wanna make an album that gets on the radio. Why bother? That's what I've done for my whole life.

**STOMP:** Do you have a title for the album?

**BRUCE:** GOING PRIVATE. (Note to newer readers: Bruce's 1977 solo LP was called GOING PUBLIC. Ho-ho-ho.). I just found out that I also have to make a second album, but I'm going to base that on the sales of the first one, and I don't expect that to sell over 20,000 copies. I don't care - finally I get to make one album in my life where I can indulge myself by unindulging myself. It's going to be like I just pressed the record button in my own lounge: if you came to my place, I have a guest house that has all this equipment, and I know how to use it, and when not to use it. That's the difference: my experience knows when to shut it off.

**STOMP:** Do you have digital or analogue equipment?

**BRUCE:** I'll probably record it digital, even though I hate it - it takes the warmth out of the voice... but on the other hand, that album we did with Steve Levine - who I'm having dinner with tonight - is pretty good, and that's digital.

**STOMP:** We've got some of your early records here: could you flick through them and comment?

**BRUCE:** ("Don't Run Away"/Bruce & Terry) You know, Mike and I wrote this one? He wrote the lyrics, but they didn't put his name on it. ("Coming On Too Strong"/Wayne Newton) Wayne was hot back then... How did Terry's name get on this as producer? "Take This Pearl" (Bruce & Jerry) got me started. First record. Jerry Cooper was a lovely guy. He has Elvis' guitar from "Love Me Tender" - he stole it! Graham Bonney ("Thank You Baby") - his last

name is Bradley, and he has this daughter. Melita Bradley, 18, gorgeous - watch the charts over the next two years. ("Skateboard" /Sidewalk Surfers). Did I sing on this? Did I write this? What is this? I guess I probably did it for some cash. ("In My 40 Ford"/Kustom Kings). Ah, Steve Douglas... I like that. ("Gee But I'm Lonesome"/Ron Holden). Oh, on my solo album I'm re-recording "Love You So", and I'm gonna have Ron, who I talk to all the time, instead of sing it, come in and I'm gonna say, "Ron, how would you tell your girlfriend how you felt now?" and have him go, "Oh... my darlin'... I love you so." There's gonna be horns, like marching bands at college football games, it's gonna be all out of tune - it's gonna be great, really trashy, "Moonshot" (Bruce Johnston)... basically, when you're young, you'll do anything.

**STOMP:** You must have been working all the time back then.

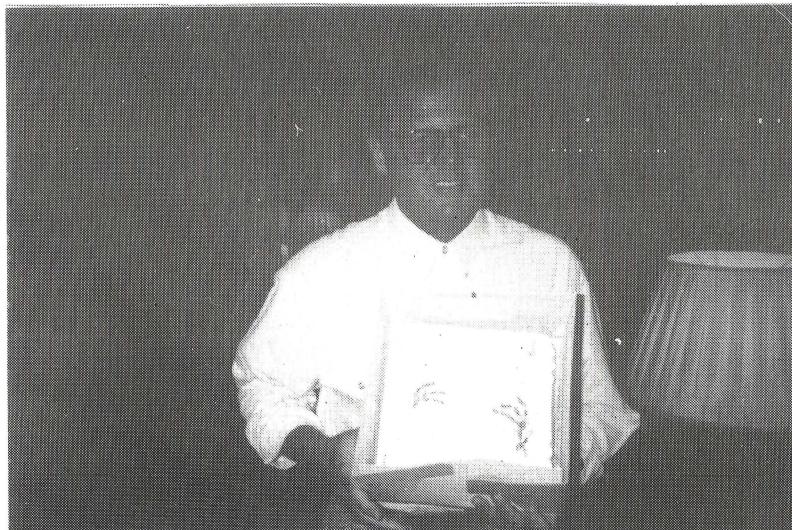
**BRUCE:** Sure I was. I'd do anything... ("Surfin' Round The World" Spanish EP/Bruce). That was a nice picture: I still get money for this. I still go surfing. ("Disney Girls"/Bruce). I had ten minutes to record that. They (Papa Doo Run Run) were mastering the A side ("Be True To Your School") and we had ten minutes spare, so I did it while they were sitting around. ("Rendezvous"/Bruce). They played this on Radio One all the time.

**STOMP:** One last thing - somebody told us about something the Beach Boys are supposed to have sung on, but we're not printing it unless we can prove it's true. Jimmy Evans, a rockabilly singer was in Nashville recording "Pink Cadillac" - not the Springsteen song - and apparently you were in a nearby studio, got called over and helped him out. Is this true?

**BRUCE:** Yeah, it was in Sun Studios (Prod. note: aren't they in Memphis?) but it's not the band, it's just Jeff Foskett and me about five, six, seven years ago.

(Interview by Mike Grant and Andrew G Doe with Robert Tunick for Beach Boys Stomp. Edited and produced by Andrew G Doe/Middlefield Media for Beach Boys Stomp. Copyright 1990 Beach Boys Stomp/Middlefield Media.)

Very special thanks to Jo Pratt at EMI for setting up the interview.



Bruce with  
birthday  
cake.

Photo by  
Mike Grant.

# POSTBAG

Dear STOMP

The CD two-fers have been splendid and very good value for money. The booklets and bonus tracks encouraged me to buy the whole set, even though I've got everything on reasonable quality vinyl. It's a pity that CBS/Epic aren't going to continue in the same vein. At least the "L.A." CD was cheap - but I can't see myself buying any more CDs, having got a decent set of vinyl and the TEN YEARS OF HARMONY CD. Maybe SUNFLOWER would tempt. So, if CBS/Epic want my custom they'd do well to follow Capitol's example.

Here's hoping for something special in 1991.

STEVE WHITEHEAD

-oo0-

Dear Mike

It was a pleasant surprise to see myself in the middle photo on page 10 of STOMP 81 (sitting on the rail at the side of the hall).

On the subject of the Reprise catalogue, I recently picked up SUNFLOWER, SURF'S UP and HOLLAND from Tower Records in New York. The CDs carry the Epic and Brother logos. Two weeks ago I saw all three on sale in Virgin Records, Oxford Street as imports for £11.99 each.

Can I suggest, having bought and listened to all the Capitol CDs and following on from your bonus tracks poll, that you might like to hold an informal contest for readers to spot extraneous noises or mistakes on the records which are revealed due to the clarity of CD reproduction. David Leaf's liner notes to PET SOUNDS have a lot to say about the conversation during the middle eight of "Here Today" but has anyone else spotted the 'bum' bass note in "Your Summer Dream" or the cough which someone lets go first as the organ break in "Wendy" reaches its highest climatic note? When I first heard it I thought it was someone outside in the street until I played it back a few more times and realised that a local consumptive wasn't walking up and down in front of my door.

Keep up the good work, looking forward to STOMP 82.

JOHN THORNE

-oo0-

Dear STOMP

What a wonderful year it's been for lovers of the Beach Boys' music with the Capitol 2-for-1 CD reissues giving us such excellent value with all the bonus tracks too.

As a fan for over 20 years having grown up with their music I just had to write and share my thoughts.

I really hope the next batch of 1970's BB CD releases are just as good. The very first album I ever bought was SUNFLOWER on the week of its release and the band's live concerts around this time were classic performances - Albert Hall 1970 and Festival Hall 1972 were two I shall always treasure.

SURF'S UP, another all-time favourite, was also a 'soundtrack' of my last couple of years at school. I can't wait to hear it on CD! Would it be too much to hope that the following will be included as bonus tracks: Susie Cincinnati, Child Of Winter, Sound Of Free/Lady, We Got Love, and anything else from the vaults worthy of release? (Sorry to disappoint you, Graham - see reviews elsewhere. Cont. Ed.)

Brian has given the world so much beautiful and honest music, and to hear the way his vision of the new music that was "Good Vibrations" came together on the bonus tracks is a revelation.

I still live in hope that one day "Smile" in some form can see the light of day on an official CD release - but the legend of "Smile" seems to run on ad-infinitum.

Anyway, enjoy what we have - what a journey it's been - keep up the good work you guys at STOMP and thank you.

GRAHAM COLE

-00o-

Dear STOMP

I am enclosing a cheque for £7.50 to renew my subscription for the magazine which I always find to be of the highest quality.

Just a word regarding Brian's new solo album. Aren't we kidding ourselves when we say "Maybe it will sell better than the last one" or "Maybe he'll have a hit single off it". We all know only too well what constitutes "Hits" these days. You have to perform either "Rap" or "Soul" music, usually incorporating drum machines and synthesizers or saxophones. Any inventiveness or use of real instruments, e.g. flutes, acoustic guitars, cellos, is frowned upon. If PET SOUNDS was released today, they might have a hit single with "God Only Knows" but I still feel "Dr Rap Mixer" or whoever, would out-sell them with their re-mixed greatest hits. The problem, as I see it, is two-fold. Brian is (a) too old and (b) too good, to have a million seller in 1990. You have to be under 25 and possess limited musical ability. "Summer Dreams" is selling well, I admit, but most of the material on that album was recorded by men who were under 25 at the time. We would all love Brian to have a "number 1" on his hands, but I don't want him to join the rat-race to achieve it. Let's take the easy way out and say, "We loyal band of supporters, prefer to keep Brian to ourselves." So here's hoping that BRIAN WILSON - 2, whether it contains something reminiscent of "Cabinessence" or "Little Children", is very Brian Wilson. Also, let's not hold our breaths waiting for a chart hit.

JONATHAN FAIR

PS Regarding "We're Together Again", who is R. Wilson?

Cont. Ed.: Sorry Jonathan but nobody seems to know. Brian did have dealings with a certain Ron Wilson but chances are it is a typo and the initial should actually be a D or C - can anyone shed any light on this? Chris White.

-00o-

Dear STOMP

Here are my votes for the best CD bonus tracks, despite the fact I only bought four of the series!

1. Heroes & Villains (alternate)
2. Been Way Too Long
3. We're Together Again
4. Old Man River
5. Dance x 3 (alternate)

I strongly suspect H & V will come out tops.

By the way, does anyone know the correct lyrics to "How She Boogalooed It"?

CHRIS MAWSON

-o0o-

HOW SHE BOOGALOOED IT

Oh we were strangers in a really big city  
Got excited by the sound of a party  
Down the hall she said the music was grooving  
And if you wanted to you couldn't keep from moving  
Look around, do you believe what you're seein'  
The walls are movin', the ceilings a-reeling  
Couples over in the corner romancing  
The boogaloos can do some out of sight dancing  
Got a girl giving me a soul lesson  
And now she gonna be my possession  
I'm sure glad we found a way in here  
Put another record up on the player

(instrumental break)

Hey there's a stoned fox dancin' with the police  
Don't have to worry about disturbing the peace  
Met a fine chick that really got to me  
Oh Lord how she boogalooed it to me  
Oh my how she boogalooed it to me  
Come on, sock it, sock it to me  
S-o-c-k i-t to me.

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BONUS      TRACKS      POLL

Keep those bonus tracks poll entries coming in.

Top three at the moment are:

1. Heroes And Villains (alternate)
2. Can't Wait Too Long
3. We're Together Again

Please send your top five Capitol bonus tracks to me at the STOMP address.

It's interesting to note the Capitol tracks previously released that did not make it onto the CD series. Auld Lang Syne (without Dennis), The Lord's Prayer, What'd I Say (from The Australian Rarities), Cottonfields (45 version), Why Do Fools Fall In Love (single version), With A Little Help From My Friends, The Letter, I Was Made To Love Her (longer ending), Bluebirds Over The Mountain (alt. mix), Good Vibrations (without lead vocals), All I Want To Do (live).

MIKE GRANT

-o0o- 17



Warner Bros. composer/arranger Van Dyke Parks recently received a heartfelt pat on the back from a predictably eclectic band of fellow recording artists at a recent Los Angeles listening party-cum-sushi buffet honoring the release of Parks's new LP, "Tokyo Rose." Seen at the ginger and soy-laced scene are (l-r) Sire/Reprise recording artist and reunited Beach Boy member Brian Wilson, noted singer/songwriter Harry Nilsson, Parks, Reprise rocker Chris Isaak, and Virgin songstress Syd Straw.

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**SURFER'S RULE** is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honey's, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

# .... NEWS ..... NEWS ..... NEWS ...

Those who thought that the Capitol CD reissue programme had emptied the vaults, think again; 1991 will see the CD release of the very earliest Beach Boys recordings - plus out-takes and studio chatter - on the DCC Compact Classics label. All the material will be processed from the original master tapes, recently discovered in the (unwitting) possession of Bruce Morgan, son of the Boys first producer, Hite Morgan. According to DCC producer Steve Hoffman, "This is the first time the master tapes have ever been used. They didn't even use them to make the original 45s; they used EQ'd, echoed copies. They were the wrong speed, sped up almost a whole tone, and totally compressed." To solve the problem of studio chat rapidly loosing it's charm, the talk is being programmed as a separate track from the song, so you can either listen to the CD as a straight LP, or as a tape, chat and all. The current working title is THE LOST TAPES 1961-62, and as well as the acknowledged pre-Capitol cuts, there will be alternate takes for almost each song and previously unheard home demos: in all, there will be 25 or more tracks, about half of which will be studio chat. (The preceeding information comes courtesy of the International Compact Disc Exchange (ICE). For further details on this excellent mag., write to: PO Box 3043, Santa Monica, California 90408, USA.

The rest of the news has something of a negative slant. Staying on the CD trail, it now seems that an issue of the CHRISTMAS ALBUM with bonus tracks (as detailed in STOMP 79) has been shelved. However, it seems that CARL & THE PASSIONS will be included in the CBS reissues, thanks to the intervention of a leading Stateside fan... and the reaction to the stereo PET SOUNDS tracks on the STACK O' TRACKS CD has been such that a stereo issue of PET SOUNDS is being seriously contemplated.

"Problem Child" still has no UK release date set, likewise the movie it's taken from. Meantime, Wilson-Phillips' third single, "Implulsive", has hit the US top ten, but stalled in the UK at 43.

No further news on the progress (or otherwise) on Brian's second album, beyond that it may well be mixed by one Humberto Gatica, who's worked with Richard Marx, amongst others.

On the touring front, the proposed Europe '91 tour has yet to be confirmed, but already a vist to Japan and Australasia is being considered. Concerning the touring band, it seems that the replacement of Jeff Foskett by Adrian Baker is of at least semi-permanent nature.

Finally, bootlegs (of the CD variety): recent additions to the illicit issues are a straight transfer of RARE GEMS from the vinyl, and a LANDLOCKED CD differing somewhat from the landmark 12" pressing. The latter is reviewed elsewhere.

AGD & MIKE

-oo-





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